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NO other chair combines quite the degree of fanciful richness in carving and dignity in its tall, graceful lines as the typical Stuart chair. As the period drew to a close these chairs took on added splendor, but the essential good taste of the designers kept them from becoming gross or overloaded. Cane-work and carving, crested backs and elaborately turned posts and legs are

## ART IN THE FURNITURE REPRODUCTIONS of TODAY

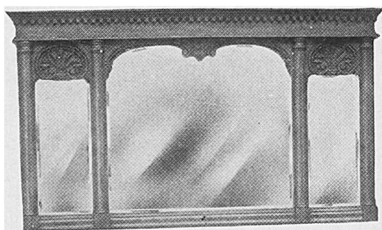
SELECTIONS BY C. MATLACK PRICE  
TEXT BY MARGARET MEADE

ALTHOUGH the original of this chair was made about the time of the Commonwealth in England, it shows none of the spirit of the dour and straight-laced Cromwell. The turned stretchers, the carved finials of the back-posts, the round arches of the open back with their sprightly ornamentation, and the little acorn pendants combine in an exceptionally decorative effect. Broadly speaking, it may be called Jacobean since the old chair of which this is a copy was made within the period covered by the reigns of the James's; but chairs of this type are usually known as Yorkshire, after the place of their origin.



BY reason of its decorative distinction and its interest as a characteristic expression of the Oriental genius, this lacquered chest will inevitably become the focus of attention in any room in which it may be placed. The richness of the lacquer, augmented by the gorgeous hues of the East, embody the finest qualities of modern decorative furniture. The highly effective design, which make up the decoration, tell the story of a Chinese myth, and are the work of native artists versed in Oriental traditions.

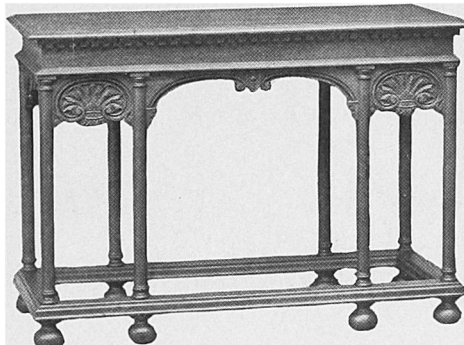
Although the chest is thoroughly Oriental in character, it is quite suitably supported on a stand of English design, since it was in the reign of Queen Anne that the popularity of lacquer reached its height in England, and English cabinetmakers produced many such stands to receive the much treasured chests and cabinets brought from over seas.



AN interesting detail of this William and Mary table, with octagonal top, is the use of Spanish scroll feet in place of the more ordinary bun-shaped feet of the period. The turnings of the legs are more sharply refined than is common in the ordinary pieces made under Dutch influence, and the whole effect is one of lightness and grace, with which the slender contours of the Spanish scrolled feet are in happy accord.



AN interestingly unusual adaptation of Italian Renaissance forms is seen in the table, mirror and chairs for the hall. As befits furniture designed for this somewhat formal environment, the lines are of that pleasant dignity inherent in the furniture styles of the Italian Renaissance, which achieves the much-to-be-desired happy medium between severity and over-ornamentation. Its architectural



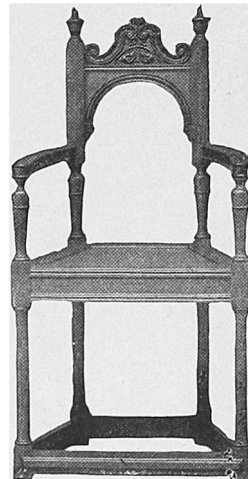
quality, expressed in rounded arches, mouldings, well-studied proportions and restrained and effective carving, will recommend this furniture for use in an interior of pronounced architectural dignity, in which furniture of more ordinary character would contradict the effect which the architect had striven for.



familiar details of the Carolean or Stuart chair. Besides these distinguishing characteristics, the handsome chair illustrated shows the scrolled feet which were Flemish in origin, and along with other Flemish details, were much used on English furniture at the time.

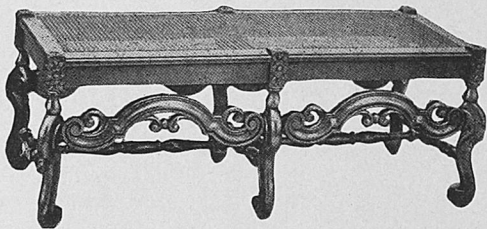


IN the days of Queen Elizabeth a small table was occasionally made to accommodate the games of backgammon and chess which amused the leisured folk of that day. A little later small tables became immensely popular with the introduction of tea-drinking into fashionable circles. The little octagonal-topped table shows both Elizabethan and Jacobean features, and possesses the sturdy, decorative qualities that characterize the best examples of early English furniture. The round arches spanning the spaces between the legs lend it a singularly graceful effect, heightened by a few simple carved decorations in early English style.

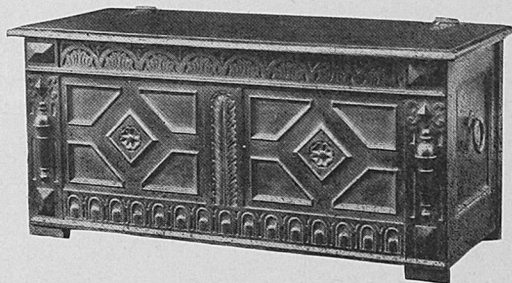




WHILE it preserves all the dignity of the Italian mode, this graceful table is much less ponderous than much of the furniture of the Renaissance. It may be used as a library table or sofa table, for it is only eighteen inches wide and five feet long. The exquisitely grained walnut wood selected especially for the top of the table is almost as decorative in effect as lacquer or inlay, and equals them also in the range and depth of color.



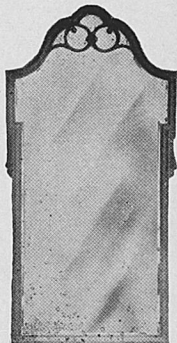
A RICHLY carved chest is a valuable decorative asset, especially in the hall, where a really fine chest with a mirror and two stately chairs in keeping with its character may afford adequate and interesting furnishing. The chest reproduced here shows many Jacobean details, and is of more than ordinary interest, both in its own right, and in its historic suggestions. The custom of sinking most of the carving well into the panels so that there was no projection beyond the surface is to be observed in the treatment of the roses in the center panels, the channelling of the bottom rail, and the conventionalized floral border at the top. Heavy metal rings set in either end



are reminiscent of the long-ago days when chests, which were the most important article of household furniture, also were traveling trunks. Long poles were inserted through the rings, and the chest was slung between two mules, and so carried from one habitation to the next. Like its early English prototypes, the chest is made from solid oak.

WHEN Charles the Second returned from exile and the monarchy was reinstated, a period of gaiety began in

England that expressed itself in furniture as well as in manners and the fashions of clothes. The somber, stoutly proportioned furniture of the Commonwealth gave way to productions of singular grace and charm. Carving was in high favor, an abundance of curves replaced unpromising straight lines, and cane-work, which added to the effect of lightness, was generally used. The carved roses and leaves at the joining of the legs on the Carolean bench illustrated are characteristic devices of the period.



A MOST unusually graceful interpretation of the style of William and Mary has been achieved by the designer of this console and mirror and the two tall backed hall chairs. The "bell" turnings of the legs, and the shaping of the stretchers, surmounted at their intersection by the characteristic William and Mary finial, is more than ordinarily pleasing. Something of the delicacy and spirit of the French influence, carried over from the period of Charles II, must have inspired the openwork cresting of the chair backs, repeated

in the mirror framing, and the beautifully carved little cords and tassels. The cane-work, too, is more of a piece with Restoration design than with the Dutch solidity of most of the furniture made in England while William of Orange was on the throne. The infinite care which has been taken with the detailing distinguishes these pieces as fine furniture, finely made. One long, deep drawer and two smaller ones at the top make the console of more general use than the usual hall table.



THE charm of ancient furniture lies half, at least, in its power to suggest. And although this massive table—it is nine feet long, and narrow in proportion, being less than three feet wide—is the work of modern designers and modern cabinetmakers, it has much of the value of the time-honored furniture of the past. It was just such tables as this, of solid oak wood and substantial proportions and straightforward workmanship made to endure the burdens of centuries, that were produced in England after the day

of the Saxon "trestle" tables. The heavy foot-rails running about all four sides with the brace in the center are characteristic of Jacobean tables, as are the slightly bulbous legs, which are a modification and refinement of the huge "melon" bulb table legs of Queen Elizabeth's time. The carving, like the best done in that period, is vigorous without crudity or heaviness and the beautifully decorative frieze just beneath the top slab carries a suggestion of the Gothic in its intricate tracery of tendrils and leaves.